new construction. This is not the case—at least, it is not to an observable degree. All the stones used in new building in the village are freshly quarried. Perhaps the reason for this is that nearly all the ruins have occupied owners, nearly all of whom are emigrants or their descendants. Even the villagers now admit that "they will never come back," but their property rights are still maintained, either because the older emigrants hesitate to relinquish their claims or because their American-born children are uninterested, both of which prevent local disposition of the property. However, most of the new stones known were of the old style, whose ends would naturally go to pieces if not sealed. Consequently, the ends were observed so that the very valuable timbers in them could be used for other purposes. This hastened the partial collapse of many of the buildings' walls.

HOUSEHOLD ARRANGEMENT AND FURNISHINGS

Nearly every house has its own cistern (*birr*), either within the building or just outside it. The water is entirely winter rain water drawn from the roof of the house and conducted to the cistern, nowadays, by sheet-iron pipes. This is much more efficient than the older method of letting the water flow down a shallow vertical trough on the outside of the wall of the building. The cisterns have circular openings raised off the ground or floor on a stone or concrete curbing. The opening is lifted, more or less tightly, with a wooden cover.

It is one of the women's jobs to draw water from the cistern by means of a sheet-iron, European-made, basket attached to a chain or rope. The water needed for the day is stored in large, two-handled, pointed-bottom jars (*jarra*), of passon earthenware, which stand in wooden frames in the kitchen corner, or the kitchen room if there is one. From the jarra, water is transferred to cooking utensils, to the ornamental pottery or glass drinking jar (*ibriq*), and to the two to three gallon, semi-cylindrical metal tanks in which washing water is stored. These long spouts on outside wall or in the wash room if there is one. The tanks are called *hawdiyat*, a term primarily applied to the small brass spigots with which they are fitted. The term is derived from the Hanafi school of Muslim jurisprudence which decided that the use of spigots was not a violation of the provisions of the Koran. Now the *hawdiyat* one usually finds a dish for soap and a towel-rack. A few houses are equipped with hand-pumps, a metal tank, and a limited system of pipes and spigots. This, however, is unusual.

The interior arrangement of the one-room house is essentially the same in every one, although of course there are many minor variations. The following description is composite. On entering the front door, one will observe that the room is divided into two sections, front and back. The division is effected by tall cabinets, with doors and drawers, placed across the room. These are used for keeping clothes, dishes, and so on. This means of division may be supplemented by a curtain. In the front section, a long wooden seat, really a bench with a back and

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The table in the upper part of the *mag'al* was moved away first, and dancing continued as before in the space provided. In moments when there was no dancing, solo songs were sung by one or another sitting around the circle. A complete silence fell over the crowd while the *shâ'ir* sang many verses in sonorous Classical Arabic of the tragic epic of Qays and Layla, whose plot, though set among Bedouin of the Umayyad period, bears striking resemblance to that of the story of Romeo and Juliet. During the recitation, familiar to all, the peoples' faces seemed thoughtful and reflective, and there was applause when the song was finished. Usually there was no applause after the dances during which everyone was clapping in time anyway.

The couple subsequently took up residence in the groom's own house. Neolocal residence is not uncommon at the present time, and it appears to be preferred by most young couples.

This account requires comment at a number of points.

1. In contrast to funerals, weddings are attended only by those who are invited. In this case the number of those invited by the groom was said to be limited because it was his second marriage, and because two large families happened to be in mourning, hence it was not fitting for their members to attend. Weddings are forbidden outright during the major part of Lent. There is a general sense of the incompatibility of happy and sad events or periods, and these rules and practices have the purpose of avoiding conflicts in emotions.

2. Peghiri (1925, pp. 296-97) writes in some detail of what he calls a mock battle, of a verbal sort, which takes place in Moslem mountain villages when the groom's party approaches the bride's house. The incident reported above might not deserve to be called a verbal "mock battle" at all, but there was a definite sense of the groom's party being stopped for a time before it was allowed to approach and enter the house.

3. Writing of marriage practices in a Palestinian Muslim village, Granqvist (1935, p. 40) says that since they are losing a daughter, the bride's family do not rejoice at the wedding, and the bride herself is supposed to behave in a sad and subdued manner during the ceremony and must weep before leaving her father's house (*ibid.* p. 42). The same concept appears to be held by Lebanese Christians, and the behavior of the bride was undoubtedly largely conventional. The conventional aspect of this matter would explain the general lack of concern for the bride's tears. In this connection it should be mentioned that, like the European Mediterranean peoples, the Lebanese are no means to suppress the expression of strong emotions in public. In fact, they interpret the inexpressiveness of North Europeans and their American cousins as evidence of either loutishness or "deepness." By the same token, women in labor are free to scream loudly even when they are not actually suffering acute pain.

4. In the Middle East generally, the chief traditional role women's dance is some variation of what is commonly known as the "belly dance," the basic move-

1 - [A newly married couple of the village.—Reader]